
LITERATURE**VOLUME X****NUMBER 4****AND****PSYCHOLOGY****AUTUMN 1960**

MOI — Si le petit sauvage était abandonné à lui-même, qu'il conservât toute son imbécillité et qu'il réunit au peu de raison de l'enfant au berceau la violence des passions de l'homme de trente ans, il tordrait le cou à son père et coucherait avec sa mère.

LUI — Cela prouve la nécessité d'une bonne éducation; et qui est-ce qui la conteste? Et qu'est-ce qu'une bonne éducation, sinon celle qui conduit à toutes sortes de jouissances sans péril et sans inconvénient?

MOI — Peu s'en faut que je ne sois de votre avis; mais gardons-nous de nous expliquer. . . . je crains que nous ne soyons d'accord qu'en apparence, et que, si nous entrons une fois dans la discussion des périls et des inconvénients à éviter, nous ne nous entendions plus.

— Diderot, Le neveu de Rameau

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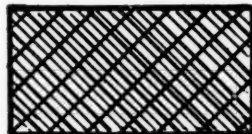
General Topics 10

MODERN LANGUAGE ASSOCIATION

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Literature and Psychology

THE QUARTERLY NEWS LETTER OF GENERAL TOPICS 10 OF THE MODERN LANGUAGE ASSOCIATION

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i n t h i s i s s u e

Program of the Third Annual Meeting of General Topics 10. . . .90

Being the eleventh annual meeting of an MLA group or conference devoted to the relationship between literature and depth psychology.

"Dreams in the Novels of Pérez Galdós," by Joseph Schraibman.91

Dr. Schraibman, born in Cuba, received his B. A. from Brooklyn College, his M. A. and Ph. D. from the University of Illinois. A revision of his doctoral thesis, which bears the same title as the present paper, will be published by the Hispanic Institute at Columbia University. Despite the similarity in title, the original study considered the use of dreams as a purely technical device, without reference to depth psychology. The present study was an independent outgrowth of the same material. Dr. Schraibman now teaches at Princeton.

"The Hocus-Pocus of Lolita," by Elizabeth Phillips97

Professor Phillips, who is now serving under a Smith-Mundt award as visiting professor of American Literature and Civilization at Seoul National University in Korea, has also been guest lecturer at the University of Oslo, Norway; when she is at home, she teaches contemporary poetry and fiction at Wake Forest College. She holds her B. A. from the University of North Carolina, her M. A. from Iowa State, and her Ph. D. from Pennsylvania. "The article on Lolita," she writes us, "was the first I've submitted to a national magazine. It was turned down by six magazines before your acceptance." Not so, however, her poetry and her fiction, which have been published in The American Scholar and in Encore.

Book Review 102

The Editor considers Dr. Franz Alexander's intellectual autobiography, The Western Mind in Transition.

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An attempt to catch up on accumulated journals and exchanges, especially abstracts, literary and psychological.

P R O G R A M
for the
THIRD ANNUAL MEETING
of

DISCUSSION GROUP GENERAL TOPICS 10

To be held at the Meeting of the Modern Language Association of America, on Tuesday, December 27, 1960, from 4:45 to 6:00 p. m. in the Crystal Room of the Bellevue-Stratford Hotel in Philadelphia, Pennsylvania.

I. Business Meeting [5 minutes]

1. Report of the Advisory and Nominating Committee.
2. Election of officers and committees for 1961.
3. Other business, if any.

II. Presentation of Papers [40 minutes]

1. DREAMS IN THE NOVELS OF PÉREZ GALDÓS
by Joseph Schraibman (Romance Languages), Princeton University.
2. THE HOCUS-POCUS OF LOLITA
by Elizabeth Phillips (English), Wake Forest College.

III. Discussion, led by Louis Fraiberg (English), Louisiana State University at New Orleans, will be devoted solely to the papers.

[30 minutes]

O F F I C E R S F O R 1 9 6 0

Chairman: William J. Griffin, George Peabody College.

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N O M I N E E S F O R 1 9 6 1

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DREAMS IN THE NOVELS OF PÉREZ GALDÓS

Benito Pérez Galdós (1843-1920), Spain's greatest novelist of the nineteenth century, is considered by many critics as second only to Cervantes. The reader of his more than one hundred works cannot fail to note the omnipresence of dreams in his more than seventy social and historical novels, his short stories, his plays, and even his journalistic writings.

The present study is the result of an examination of the one hundred and seventy dreams which appear in the thirty-one social novels written between 1870 and 1915, a period which encompasses Galdós' entire literary career. The word dream is used here in its broadest sense to include not only ordinary sleep dreams, but also nightmares, hypnagogic dreams, and other subconscious activities such as daydreams, hallucinations, somniloquy, and somnambulism.

Galdós' profound interest in the intricate workings of the mind and in the factors which contribute to the development of personality is manifest in the realistic depiction of his characters, all of whose traits—physical, mental, emotional—whether influences by heredity or by environment, are always presented in their most significant details. It is recognized that Galdós reflects in his writings the interest in physiological psychology brought into vogue in the second half of the nineteenth century through the influence of such psychologists as Herbert Spencer, Johannes Müller, and Wilhelm Wundt. It is further recognized, however, that aside from that knowledge which Galdós may have had of the psychological and medical opinion of his day, his portrayal of character is largely based on his own great insight. ^{/1}

Clarín, a noted contemporary critic of Galdós, was the first commentator to praise his "psychological reality". ^{/2} Many critics have since noted Galdós' interest in psychology, especially in abnormal psychology and in various dream phenomena.

Whatever the source of Galdós' knowledge of dreams, whether in the literature available in his time or through information gathered from the people with whom he associated, an examination of the dreams in his novels shows that he anticipated many of the findings later reported by Freud and subsequent psychologists.

Any evaluation of the authenticity of Galdós' conception of dream phenomena must, of needs, be based upon the findings of those who have made serious studies of actual dreams. Here Freud's work has been of inestimable value. Also of value have been the pre-Freudian studies of Scherner and Maury, the later works of Adler, Jung, and Stekel, and the current experiments of Kleitman and Aserinsky at the University of Chicago.

A comparison of clinical descriptions of dreams with dreams as described by Galdós in his novels reveals that Galdós' ideas were in accord with scientifically discovered facts on almost every aspect of the dream which has been investigated. He seems to have been aware of the several levels of sleep, of the various types of dream phenomena, of the sources of dreams, both precipitating and essential, and of their manifest and latent content. He recognized the universal symbolism of the dream world and was familiar with such recurrent dreams as those of falling, flying, and climbing. He knew of "dream-work"—the telescoping of time and space, the lack of sequence of events—and he gave evidence of having understood, to some degree at least, the relationship

^{1/} Sherman H. Eoff, The Novels of Pérez Galdós: The Concept of Life as Dynamic Process (Saint Louis: Washington University Press, 1954), p. 23, 27-28.

^{2/} Leopoldo Alas (Clarín), Galdós [Obras Completas, Vol. I] (Madrid: Renacimiento, 1912), p. 15.

of dream experience to the physical and mental health of the dreamer. And here it must be underlined that the novels of the 1870's show the same extreme sensitivity to the true nature of the dream as do those of the second decade of the twentieth century. That is to say, the dream research that paralleled the second half of his career simply confirmed his earlier intuitions.

The dreamers in Galdós' novels include a wide range of people: shabby aristocrats and moneyed parvenus, men and women, children and adults, the healthy and the sick. Although both the normal and abnormal traits of his characters are expressed in their dreams, it is the abnormalities which are most heavily stressed.

Very often Galdós' presentation of a dream is preceded by a description of the sleeping state of the character and the physiological and emotional factors which have caused the dream. He also seems to have been aware of the fact that there are various levels of sleep.³ And he often describes the tossing and turning of a character prior to the account of the dream itself. He was further aware that the dreams themselves are of various types, for in his novels one finds, in addition to ordinary dreams, examples of nightmares, daydreams, hallucinations, somniloquy, somnambulism, and hypnagogic dreams. One must add, of course, that Galdós' dream accounts do not always conform to the very letter of present dream theory. For example, contrary to what is now held, he thought that one dreamt only when submerged in the deepest level of sleep.

The daydreams of Galdós' characters further exemplify his insight into the workings of the human mind. In them his characters compensate for their frustrated wishes and ambitions by obtaining riches and social recognition, by achieving what life denies them — power, fame, success in their amorous ventures. The dreams of these characters agree in every respect with J. Varendonck's comments on the characteristic features of daydreams.

Like nocturnal dreams, day-dreams betray preoccupations with unsolved problems, harassing cares, or overwhelming impressions which require accommodation. . . . Moreover, their end representation is often of a more immediate and topical character. But they all strive toward the future, they all seem to prepare some accommodation, to obtain some prospective advantage for the ego. . . .⁴

The psychotherapist Emil Gutheil notes that just before falling asleep strange impressions resembling those of daydreams race through the mind. These flashes, labeled by psychologists hypnagogic dreams⁵, are described in detail by Galdós in several novels.

In his description of nightmares Galdós includes the symptomatic reactions which are characteristic of such dreams — a sense of oppression or weight on one's chest, a feeling of agonized dread, and the inability to move.⁶ In *La fontana de oro*, one of Galdós' early novels, the author includes the above symptoms while describing a nightmare which culminates in the protag-

3/ Dr. Kleitman, professor of physiology at the University of Chicago, has found by using an instrument to measure brain waves, the electroencephalograph, that there are indeed various levels of sleep. (Nathaniel Kleitman, *Sleep and Wakefulness as Alternating Phases in the Cycle of Existence* [Chicago: University of Chicago Press, 1939], p. 155.)

4/ J. Varendonck, *The Psychology of Day-Dreams* (New York: Macmillan Co., 1921), p. 353.

5/ E. A. Gutheil, *The Language of the Dream* (New York: Macmillan Co., 1939), p. 194.

6/ Hulsey Cason, "The Nightmare Dream," *Psychological Monographs*, XLVI, 5 (1935), 2.

onist's being burnt at the stake. Others of his novels contain such dreams. In La desheredada, for example, the heroine, Isidora, dreams that her lover Joaquín attends an orgy whose participants mock her in her absence. The paralyzing terror of this nightmare reaches full pitch when Isidora is murdered by her own son. /7

Galdós' comments on the essential causes of the dreams of some of his characters reveal his intuition concerning dream sources. Quite often he attributes these dreams to anxiety. In The Interpretation of Dreams Freud discusses anxiety as a cause of dreams particularly with reference to the relationship of the manifest to the latent content. /8 There can be only conjecture as to the latent content of a fictional dream; yet it is interesting to note that the dreams of Galdós' characters are often related to their personality traits and their life situations in a way which parallels many of the case histories from which Freud compounded his theory of the analysis of dreams.

Galdós' awareness that frustrated ambitions and desires cause dreams of wish-fulfillment is made evident by their recurrence throughout his novels. /9

Day remnants are considered to be important precipitating stimuli for the dream. Freud's statement that "...in every dream it is possible to find a point of contact with the experiences of the previous day" /10 finds ample exemplification in Galdós' novels.

Galdós seems to have been aware that the perception of external stimuli could affect a dream. In an article written for La ilustración de Madrid of April 30, 1872, he mentions how noises heard in the streets are incorporated and distorted in people's dreams. /11 Often in his novels externally perceived lights, noises, smells, or tactile sensations contribute to the substance of the dream. Galdós' inclusion of such external sensory stimuli as a factor in dreams parallels Freud's observations:

A bright light may force its way into our eyes, or a noise may make itself heard, or some strong-smelling substance may stimulate the mucous membrane of our nose. By unintentional movements during our sleep we may uncover some part of our body and expose it to sensations of chill, or by a change in posture we may ourselves bring about sensations of pressure or contact. /12

Galdós presents various dreams as being precipitated by internal physiological factors such as hunger, over-eating, anger, and fever. The presentation of such dreams seems to be in accordance with the opinion of modern psychologists. /13

In the novel El amigo Manso, Manso has a dream which is trig-

- 7/ Unfortunately, few of Galdós' novels have been translated into English; consequently all page references to dreams in his novels are to the six-volume set of his complete works published in Madrid by M. Aguilar. Only Vol. IV (1954) and Vol. V (1950) are cited in this study. La fontana de oro, IV, pp. 81-83; La desheredada, IV, p. 1131.
- 8/ Sigmund Freud, The Interpretation of Dreams, trans. by James Strachey (New York: Basic Books, Inc., 1958), pp. 154-57.
- 9/ There are thirty-four such dreams appearing in seventeen novels over the whole range from La fontana de oro (1870) to La razón de la sinrazón (1915).
- 10/ Freud, op. cit., p. 165.
- 11/ Benito Pérez Galdós, Crónica de la Quincena, ed. by W. H. Shoemaker (Princeton University Press, 1948), p. 120.
- 12/ Freud, op. cit., p. 23.
- 13/ See Gutheil, op. cit., pp. 9, 46.

gered by a word he hears before falling asleep. /14 Freud confirms the common occurrence of such cases. "Auditory hallucinations of words, names, and so on can also occur hypnagogically in the same way as visual images, and may then be repeated in a dream. . . ." /15 Freud's concept of the dream as the "guardian of sleep" /16 entails the resolution in the dream of a distressing element which, unresolved, would cause the dreamer to awaken. This is exemplified by a dream in another novel.

The above references underscore the fact that Galdós' instinctive understanding of the precipitating causes of dreams is in essential agreement with present psychological theories. Nevertheless, scientific study has revealed other dream sources such as pain, thirst, and respiratory disturbances. /18 Of these Galdós, even with his great imaginative and intuitive powers, seems not to have been cognizant.

In his choice of the subject matter included in the dreams of his characters, Galdós shows an awareness of the most commonly recurrent dreams. Freud, on the basis of the numerous cases he collected, classified certain dreams such as those of flying, climbing, and falling as typical. /19 Many such dreams are found throughout Galdós' novels.

In his presentation of sex dreams, Galdós makes use of certain symbols — boxes, knives, snakes, eggs — which were later to be recognized and classified as sex symbols by Freud. /20 In one of his novels, for example, the author describes the dream of María, the hero's wife. Purely because of physical compatibility these two have had a few ecstatically happy months of marriage. But as this attraction pales María tries to impose her pseudo-religious views on her husband and he, unwilling to change his own views, leaves her. On the very night of his departure María dreams that a snake gets underneath her clothing and after generating great heat comes to rest "in the warm concavity of her nest." /21

Concerning yet another aspect of the dream, Havelock Ellis, in The World of Dreams, writes:

It is scarcely necessary to refer to the occasional creative activity of men of genius during actual sleep or to the debts which they have acknowledged to suggestions received in dreams. . . . There can be no doubt that a great many writers and thinkers, including some of the highest eminence, have sometimes been indebted to their dreams. /22

Such dreams are also present in Galdós' novels where characters create operatic acts or write large portions of their novels in their nighttime fancies. /23

The protagonist of one novel, in writing to a friend about a dream, mentions that in it was revealed his cousin's marital unfaithfulness. Through this character Galdós says that such knowl-

14/ El amigo Manso, IV, pp. 1215-16.

15/ Freud, op. cit., p. 32.

16/ Ibid., pp. 233-34.

17/ Torquemada en la cruz, V, p. 1005.

18/ See Freud, op. cit., pp. 23-27, 85-86, 123-24, 134-35, et passim.

19/ Ibid., pp. 37-38, 240-76.

20/ Ibid., pp. 154, 184-88, 346-403. Also Gutheil, op. cit., pp. 53-61.

21/ La familia de León Roch, IV, p. 873.

22/ (London: Constable and Co., 1911), p. 275.

23/ El doctor Centeno, IV, p. 1428; Tormento, IV, p. 1456.

edge is a "small particle of our total knowledge". He adds: "We must make a distinction between those occasions in which our brain works on its own and those others when it partakes of universal knowledge". /24 This statement is strikingly similar to Jung's concept of a collective unconscious. The dreamer seems to be making a distinction between personal and collective images in a dream, as Jung himself does. /25

Gutheil, in discussing the fact that in the dream other persons may play the role of the repressed personality of the dreamer, writes:

We see ourselves in the dream sometimes represented by several other characters, perhaps even antagonistic ones to each other, where each person represents a certain component of our inner personality. The split of personality as a problem has attracted the poets of many countries and time epochs. Oscar Wilde's "Picture of Dorian Gray," Stevenson's story of the man who sells dreams, or "The Two Wilsons" [sic] by Edgar Allan Poe, all describe the split in the human personality in poetic and dramatic form. /26

The hero of Angel Guerra in a state of extreme exhaustion and confusion, tormented by the fact that his beloved has entered a convent, has several dreams in which he sees his alter ego. It is perhaps not without design on Galdós' part that Guerra, who in his chaotic waking life has been extremely anticlerical, is confronted by an alter ego who assumes the form of a composed and devout priest. /27

Galdós also shows an awareness of what Freud calls "dream-work," a process by which the dreamer's innermost feelings and desires are disguised by condensation, displacement, and symbolization. The dreamer's perception of time becomes distorted, often creating a fusion of past, present, and future. This characteristic was noted by Freud and by later psychologists, including Werner Wolff /28, and is also found in Galdós' presentation of the dreams of several characters. In Doña Perfecta, for example, Rosario dreams that she is looking through a dining-room window, and sees a meeting of people she knows. In her dream the room and all those present become distorted. One man takes on the aspect of a bird, another becomes a fearful dragon, and the rest appear as clay figures. /29 In four other Galdosian novels the dreamer's images of real persons change size, becoming sometimes minute and other times gigantic. /30 Freud cites various examples of such dream phenomena and comments on their frequency in the case studies cited in The Interpretation of Dreams. /31

The description of the dreams of Angel Guerra discloses Galdós' awareness of the existence of recurrent dreams and their

24/ La incognita, IV, p. 734.

25/ C. G. Jung, Two Essays in Analytic Psychology, trans. by H. G. and C. F. Baynes (London: Bailliere, Tindall and Cox, 1928), p. 87.

26/ Gutheil, op. cit., pp. 79-80. For an interesting survey of the origins and the appearance of the Doppelgänger theme in literature see Ralph Tymms, Doubles in Literary Psychology (Cambridge, Bowes & Bowes, 1949).

27/ Angel Guerra, V, pp. 1441, 1441-42, 1442-43, 1453.

28/ Werner Wolff, The Dream-Mirror of Conscience (New York: Grune and Stratton, 1952), pp. 224, 317.

29/ Doña Perfecta, IV, pp. 478-79.

30/ La fontana de oro, IV, p. 108; Doña Perfecta, IV, p. 478; Gloria, IV, p. 671; La familia de León Roch, IV, pp. 820-21.

31/ Freud, op. cit., pp. 30, 408.

causes. /32 These dreams of Guerra are in complete accord with Freud's statement that such dreams contain elements which are first dreamt in childhood and then reappear from time to time in adult life. /33 They also agree with Wolff's definition of such phenomena: "It is characteristic of recurrent dreams that they generally do not deal with scenes which have their origin in any recent experience." /34

Gutheil, in examining the active analytical interpretation of dreams during psychotherapy, mentions the importance of gathering a series of dreams by the same person and looking for a "central idea" in them, which might reveal the key to the dreamer's personality. /35 Galdós does something comparable to this in the presentation of dream sequences in the novels Fortunata y Jacinta, La desheredada, and Angel Guerra.

Galdós seems to have had some knowledge of people's responses to their dreams. The dreamer's own reaction, while still dreaming, that "after all, this is only a dream" is explained by Freud as being a prelude to awakening or as having been preceded by some distressing feeling which is relieved by the recognition that one is only dreaming. /36 Both of the above considerations are found in Galdós' novels, as is the matter of dream forgetting and its causes noted by Freud.

It is well known that creative writers of past times have shown an intuitive knowledge of many truths which the scientific study of dreams disclosed in the last years of the nineteenth century and principally in the twentieth century. Dream investigators, in their evaluation of the works of creative artists, have praised them for their authentic accounts of many dream experiences. Freud himself in his study of Jensen's Gradiva recognized the value that imaginary dreams invented by writers have in helping to corroborate the scientist's analysis of dreams.

That Freud took cognizance of the great insight into psychic life displayed by writers in their creative activity is also evident in the following passage:

Imaginative writers are valuable colleagues and their testimony is to be rated highly, because they have a way of knowing many things between heaven and earth which are not dreamed of in our philosophy. In the knowledge of the human heart they are far ahead of us common folk, because they draw on sources that we have not yet made accessible to science. /37

And Frank L. Lucas, in his illuminating study of the application of psychology in the interpretation of literature, writes:

Modern psychology may know more of Madame Bovary than Flaubert himself knew, more of Hedda Gabler than Ibsen; but it also reveals how amazingly true the intuitions of these writers were; and with such artistry its own case-historians cannot compete. /38

It is my hope that the evidence presented in this study will justify the inclusion of Galdós in a prominent place among those creative writers who in their intuitive understanding of human nature anticipated the later findings of an experimental science.

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32/ Angel Guerra, V, pp. 1237, 1239, 1251, 1278.

33/ Freud, op. cit., p. 190

34/ Wolff, op. cit., p. 88.

35/ Gutheil, op. cit., pp. 129-33. 36/ Freud, op. cit., p. 338, 488-89.

37/ Ernest Jones, The Life and Work of Sigmund Freud (New York: Basic Books, Inc., 1957), Vol. III, p. 419.

38/ Literature and Psychology (Univ. of Michigan Press, 1957), p. 321.

THE HOCUS-POCUS OF LOLITA

Although an explanation of what the author calls the mechanism of the novel risks spoiling a good joke, Vladimir Nabokov's Lolita is a satire on an orthodox Freudian view of the life and writings of Edgar Allan Poe.

Nabokov's inspiration for his hoax has probably been overlooked because the way to it is slightly devious.

"The first little throb" of the book, Nabokov comments for the Putnam edition of the novel, went through him late in 1939 or early in 1940 in Paris. "As far as I can recall," he writes, "the shiver of inspiration was somehow prompted by a newspaper story about an ape in the Jardin des Plantes, who after months of coaxing by a scientist, produced the first drawing ever charcoaled by an animal: this sketch showed the bars of the poor creature's cage." The impulse resulted in a "prototype" of the novel, a short story with which Nabokov was displeased and which he destroyed sometime after moving to America in 1940. "Around 1949," he relates, "the throbbing, which had never quite ceased, began to plague me again. Combination joined inspiration with fresh zest and involved me in a new treatment of the theme, this time in English." /1

Nabokov's explanation of the beginnings of Lolita is a wry reference to Poe. An orangutan killed Madame L'Espanaye and her daughter in Poe's famous detective story, "The Murders in the Rue Morgue," and "was subsequently caught by the owner who obtained for it a very large sum at the Jardin des Plantes [Paris]." The orangutan, or ape, is one of the central symbols for the study of The Life and Works of Edgar Allan Poe: A Psycho-Analytic Interpretation, published first in French in 1933 and re-issued in English in 1949, written by Marie Bonaparte, friend and pupil of Dr. Sigmund Freud. The ape, according to the thesis of Mme. Bonaparte, is a father symbol in Poe's story. Mme. Bonaparte believes that Poe, like all children, identified with the father, who appears "as the fierce ape embodying those aggressive and bestial instincts which, as primitively conceived by the child, dominate his...concept of the sex act." "That the young Edgar," she continues, "should have striven, from his own atavistic depths, to model himself on that wild and animal father, equally admired and condemned, is shown" by the fact that Poe gives the ape an age of not more than four or five years. Possibly when Dupin, in "The Murders in the Rue Morgue," "envies" the sailor his possession of the 'remarkably fine' young ape," the psychoanalyst writes, Dupin "also expresses Poe's regrets, as a reasoning adult, at losing his own original instincts; instincts still vivid in the pretty boy...before time brought their repression.... By the end of the tale, we see this repression at work...the bad ape (perhaps as punishment, as in the pillory) is exposed to public gaze, in a cage in the Jardin des Plantes." /2

Poe's father, however, is not only a beast, he is a huntsman, too. Mme. Bonaparte, in an analysis of Poe's story "Metzengerstein," for instance, explains the identification of the father with accursed souls, the mythological and legendary figures who are wild huntsmen. "The hunt through eternity, in all cases, represents," she states, "the punishment inflicted on some hunter for too great prowess in, and mad addiction to, the chase.... The strange animal pursued by the Wild Huntsman symbolizes the

1/ "On a Book Entitled Lolita," dated November 12, 1956, and added to Lolita (New York, 1955), pp. 313-314.

2/ The source of the quotations from the study by Mme. Bonaparte used in this essay is the translation by John Rodker of The Life and Works of Edgar Allan Poe: A Psycho-Analytic Interpretation (London, 1949).

sexual pursuit of the woman, and specifically, of the mother. This, in the son's eyes, is the criminal act for which the father must be eternally doomed. . . ." More guilty than the father, Ape-man Poe is restrained behind the dark bars of the artist's cage and murders while he creates.

The name of Poe is mentioned only twice — once as Monsieur Poe-poe — in Nabokov's story of Humbert Humbert and his love for a nymphet, Lolita. Humbert does occasionally refer to himself as Dr. Edgar H. Humbert or Mr. Edgar H. Humbert in a context of name play in which he is also Jean-Jacques Humbert, Professor Humbert-oldi, a Hamburger and a Humberger, Hummy, Humberson, Hummer, Humbird, Humbert the Cubus, and poor Catullus. He remarks parenthetically that he "threw in the 'Edgar' just for the heck of it." At another parenthetical moment he jokes that he is also King Sigmund the Second. An "enchanted hunter," he pursues "bestial cohabitation." Attractively simian, he acknowledges himself a brute, a pentapod monster with ape ears and ape paws. But his Lolita is a bit of a monkey herself, with little hairs on her pale arms and a slight interest in grease monkeys as well as in Hummy. When she deserts Humbert and eventually marries Dick Schiller, Humbert traces them to a tenement house. The address? Ten Killer Street — "I am not," Hummy notes, "going very far for my pseudonyms.

Humbert goes directly to Poe's well-known poem, "Annabel Lee," for both the name and the reminiscence of that first love who was, Hum asserts, the "precursor" of his great experience with Lo. "In point of fact," the echoes begin, "there might have been no Lolita at all had I not loved one summer a certain initial girl-child in a princedom by the sea. . . exhibit number one in what the seraphs, the misinformed, simple, noble-winged seraphs envied me." So, the lover writes his story, which, like Mme. Bonaparte's study, is a fusion of the facts and experiences of Poe's life with materials from his poetry and fiction.

A number of characteristics of Edgar H. Humbert suggest his similarity to Poe. Humbert has a little Celtic blood in his veins, wears a toothbrush mustache, is thin and black-haired. He is rather cocky and was particularly attractive to a full-blown handsome type of woman with whom he had even more difficulties than with the twelve-year-old girl he loved. His mother had died when he was three, and his first love ended in sorrow. He was meticulous in his dress, suffered from diarrhea, drank in times of crisis, liked wild flowers, was well-mannered and circumspect. As a little boy he was always the pet of the ladies. He went to school in England, had some pretensions to learning, was given to using French phrases frequently as well as German and Latin ones now and then, was fond of literary allusions, quotations, and "European polysyllables." And he did not go to church. In all of these matters he is like Poe, fact for fact.

Much of Humbert's story is also derived from the writing of Poe. Humbert's having European origins suggests the frequent observation that Poe's preference was for European settings or aristocratic notions in his stories and the assumption that he was, therefore, more European than American in his tastes and art. Humbert has small means, but lives for the most part without working, like the leisurely Dupin in Poe's ratiocinative stories. Humbert is an excellent chess player when he has nothing better to do; Dupin was sufficiently adept in the game to analyze its principles in relation to the mental processes in which he is interested, although he belittles it in the analysis. Humbert plays at deciphering "cryptogrammic" arrangements of numbers, and at being detective, although he belittles both pursuits; Poe's characters are sometimes interested in cryptography and solving crimes. Humbert and many of Poe's characters know a lot of psychological jargon and possess mental powers which permit them to analyze even their confused states. Humbert believes in a cosmic spirit and a plurality of worlds, ideas which can be deduced from

the subject matter in Poe's poetry and fiction: Humbert is pursued by a double, Quilty, who looks like Humbert, behaves more disreputably, and has a wardrobe identical with Humbert's — even a purple dressing gown which Quilty wears in the scene of his murder by Humbert. In Poe's story "William Wilson," Wilson is also pursued by a bothersome double, his guilty conscience, in the same clothes as those worn by Wilson. The double is killed by Wilson. Nabokov's Humbert, impatient with his delaying action before the murder of Quilty, complains, "It is high time I destroyed him, but he must understand why he was being destroyed." Poe's Montresor, in "The Cask of Amontillado," says that a wrong is unredressed "when the avenger fails to make himself felt as such to him who has done the wrong." The Quilty house, its location and décor, calls to mind Poe's house of Usher.

Nabokov adds a fiction of his own to these sources. His trick of imaginatively interpreting the life of Poe as that of Humbert Humbert in the perspective of trivial and common life in twentieth century America has provided much of the enjoyment, and rightly accounts for the success of the novel, both here and in Europe. The scene justifies the book. But Humbert's chase with Lolita across a neon-lighted country where Girl Scouts wear blue jeans and pink panties, eat hot dogs and consume quantities of Vitamin B (in place of aphrodisiacs), sleep in Cozy Cabins and outwit the cops not only evokes the prosaic romance and normal madness of life in the United States — the milieu has also made what tends to seem sensational in Poe's biography less strange and more acceptable. The fiction of the Nabokov setting is an ironic equivalent of the Freudian perspective Mme. Bonaparte has employed in studying the relationship between Poe's life and his literary power. Assuming a new scene, Nabokov can tell a different story.

Poe's writing, exemplified by "The Murders in the Rue Morgue," carries for Mme. Bonaparte "the motif of woman as man's victim," which the psychoanalyst finds of primal importance in Poe's sexual attitudes. His mother, dying before the child was three, was in Poe's unconscious the victim of his father. Poe rediscovered, then, his dead mother in every woman he met. His marriage when he was twenty-six to Virginia Clemm who was "barely twelve" ended in her tubercular and virgin death. Mme. Bonaparte finds consequently that much of Poe's work expresses a sterile love for the dead mother, pleads chastity's cause, and represents an idealization of woman. Does not Poe etherealize in melancholy and funereal images the heroines Berenice, Morella, Ligeia, Madeline, Rowena, and Eleanora, in his stories; Annabel Lee, Ulalume, Eulalie, and Lenore, in his poems? This is the now familiar argument by which the psychoanalyst asserts the thesis that Poe was impotent, homosexual, and sadistic.

"Let us imagine," Nabokov counters, "a man, neurotic, yes, and twice as old as the teen-age girl he loves. What would it be like?"

Humbert Humbert was even more the victim of the girl than Lolita was the victim of her lover. Granted, Humbert confessed, "Something within her was broken by me." She said it was her life, but Quilty for whom she deserted Humbert broke her heart. And there were a few cracks in her concrete past before Humbert loved her. After all, she — "a bad, bad girl... juvenile delickwent," in her own comfortable words, "but frank and fetching" — seduced him.

Humbert was always interested in whether a mother was a nymphet like his Lolita, not whether he could discover a mother-image in the nymphet. He married a mother, Lo's healthy mother, Mrs. Harold (Charlotte) Haze, to get at the daughter. "I would manage," he admitted, "to evoke the child while caressing the mother." Luckily for Humbert, however, the mother was accidentally killed by a car on the afternoon she stole his diary and found that he loved her daughter. Looking at the mother's face in death, he glanced around and saw two visions of Lo dressed for

tennis. It is true that Humbert seldom dreamed of Lolita except in strange, ludicrous disguises of an earlier love or of Charlotte after the latter's death. But "dadlum" disparaged the mechanism of the dream vacuum and possessed the daughter, just twelve and "glowing" with health.

Humbert "adored" Lolita, as he had idealized Annabel Leigh [sic]. The names Lo-lee-ta, Lo Lee Ta, Lola and Lita, Dolores and Dolly which he gave his heroine suggest Annabel Lee, Ulalume (oo-la-loom, Poe tells us), and Eulalie, as well as Ligeia. Humbert occasionally even called his Lolita Lenore or mädglein. Although Lolita was dolorous, hazy, celestial, and solitary, she was also awkward, vulgar, and sassy. Poor Humbert wished that she would wash her hair once in a while.

Humbert had to give Lolita, when she had been difficult, a lecture to the point that "a normal girl is usually extremely anxious to please her father" because "she feels in him the forerunner of the desired elusive male" — such are the thrills of the Oedipal situation and the ironies of incestuous thrills. Humbert also had had the pleasure of being hospitalized during a bout with melancholia. By bribing a pretty nurse, he got a look at the files on the patients and discovered, with glee, cards calling him " 'potentially homosexual' and 'totally impotent'." Someone overlooked his sadism. It was expressed in forms contrary to those of Poe.

If Poe had not been a writer, Mme. Bonaparte contends, he would have been a murderer of women. "Had Poe not possessed the literary genius which enabled him to sublimate his dangerous impulses in art," she states, "he might, conceivably, have spent part of his life in prison or madhouse:" the "libidinal instincts imperiously demand expression." Hence, even though Poe was an unhonored bard in the wastes of gas-lit America, we honor him — he is among the elect "chanting erotic aggression against the first of all victims, the mother-woman." He writes without fear and we read him without fear of infamy. "Who, other than the psychoanalyst, would recognize," Mme. Bonaparte asks, "the killer in 'The Murders in the Rue Morgue' as a lust murderer?"

Even in Poe's humor, Mme. Bonaparte declares, there is tragedy masquerading as burlesque. For example, in his story about a Mr. Lacko'breath, the man's loss of breath is a sign of impotency, but he is as guilty of "aggressive sex-attack" as the father in simian disguise. Force himself as Poe may "to ridicule or depreciate envied potency . . . by manipulating . . . Lacko'breath like a puppet," she states, "there is something sinister" in the sarcasm, "the laughter is never wholehearted," the humor wears "a gruesome grin." "A Dostoevskian grin," Humbert Humbert declares — "The look of lust is always gloomy."

Following both the classification of types of murder in Mme. Bonaparte's study and the satirical pattern, then, Humbert's crime is not a lust murder, but a crime of passion, the murder of one man by another for the love of a woman. Having made it clear that he could never have killed Lolita, as some thought he could, and that he could not even kill her mother although he contemplated it, Humbert Humbert kills a man: the man who took Lo from Humbert and broke her little heart — Clare Quilty, Quine the Swine, Cue, American playwright. "Guilty of killing Quilty," Humbert pronounces the verdict. "Oh, my Lolita, I have only words to play with."

Humbert obviously doesn't take the crime too seriously. He has Mme. Bonaparte's word for it that "the crime-of-passion murderer who sleeps in us all is surely he who, before the tribunal of our consciences as before that of society, meets with the most sympathy." There is no need for him to take it seriously, then. It is also difficult for the reader to take it seriously. Humbert's description of it is one of the most farcical scenes in his confession. He is as feckless and clumsy as a vaudeville bum who keeps pumping shots into a man he has mortally wounded. Hum-

bert literally shoots the man to his bed where Quilty wraps himself up in chaotic bedclothes. "I hit him," Humbert relates, "at very close range through the blankets, and then he lay back, and a big pink bubble with juvenile connotations formed on his lips, grew to the size of a toy balloon, and vanished." "But a kind of momentary shift occurred," he admits, "as if I were in the conubial bedroom, and Charlotte were sick in bed." An old artist's trick, reminiscent of Poe himself, mimicking his own serious themes. Now that puns are back in style — to paraphrase Humbert — the "look" of passion is often burlesque.

The major purpose of Nabokov's satirizing Mme. Bonaparte's theories is clear in his having Humbert Humbert observe that "It is not the artistic aptitudes that are secondary sexual characters as some shams and shamans have said; it is the other way around: sex is but the ancilla of art." Humbert's disagreement with Freudian views on the relationship between sexual experience and artistic expression is supported by Nabokov who, in the postscript for *Lolita*, testifies to his long feud with what he terms "Freudian voodooism" and states his criticism of the study of fiction to gain information about the author. Poe is a pertinent example of a writer whose biography has been established on the notion that he was a cunning, diabolical, mad man because his tales are about obsessive subjects. The stereotype of Poe was fixed before the Freudian study which added nothing but the theory of sexual repression to the questionable old logic. Nabokov's ironic version of the "psychopathological" case history ridicules both the method and the content of the formula by which the inspiration of art has been Freudianized.

Edgar H. Humbert claims he is not a literary genius. He has written a little nonsense verse, a pastiche of some lines from T. S. Eliot, for example, and is a poet *à ses heures*. "But," he asserts in the manner of Poe's own estimate of his achievement in poetry, "I am no poet. I am only a very conscientious recorder." His confessions, none the less, offer him his chance. Outwitting the wits, he comments on his own outrageous way of writing, formal, baroque, cliché, and hard American — "you can always count on a murderer for a fancy prose style." However, there was nothing, he feels, for the treatment of his misery "but the melancholy and very local palliative of articulate art." So the language was the first pleasure for many readers of the confessions. So, too, it is the means whereby he elicits sympathy and understanding.

The plain truth is that it was torture for Humbert Humbert to be in love with *Lolita*, as it can be imagined it may have been torture for Poe to have loved Virginia Clemm, about whom we know, after all, almost nothing except that he said he loved her and that he married her when she was thirteen. Although Humbert's situation was not comic, Nabokov's hocus-pocus gives him a light-hearted grace and defense and saves him from brutality, sentimentalism, and defeat; whereas the Freudian view of Poe, for all the irresistible tragic implications in it, robs him of his dignity and triumph. Surely one of the many souls of Poe, who himself wrote a ridiculous story ("The Spectacles") full of word play about a young man who fell mistakenly in love with an aged grandmother, would delight in a spoofing of the Freudian assumptions. The author of *Lolita* has conjured up a Poe one can believe guilty of brushing dried blood from a purple silk dressing gown, changing into a Boy Scout uniform, and quipping that Nabokov is a man after his own art.

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BOOK REVIEW

Franz Alexander, M. D. — The Western Mind in Transition: An Eyewitness Story. New York: Random House, 1960. Pp. xvi + 300 (with Bibliographical Notes and Index). \$5.

Bliss was it in that dawn to be alive,
But to be young was very heaven!

Many of us who have attempted the synthesis of the two disciplines which this journal represents have had their moments of discouragement at the limitations, the parochial myopias, of the theorists and practitioners of the two arts we seek to integrate. What we are really longing for, it would seem, is a man born and educated in the days, and with the advantages, of Franz Alexander. How different it would be if we might all have had a father who was a genial and benign professor of philosophy, if we could have studied medicine at a university where a professor of physiology could produce even a "small essay on epistemology," if we might have been steeped in literature, art, and music without ever feeling that such matters precluded us from savoring with equal relish the humanism of theoretical physics, mathematics, and archaeology.

Not until it was necessary to make a definite choice of profession was there any question of preferring one field of humane life to another, and then Franz Alexander made his choice in a fashion that burned no bridges, locked no doors. "Looking back upon my intellectual development," he writes, "the struggle to synthesize these two major interests, that in science and that in philosophy and the humanities, remained for long years a main problem in finding my identity." Later he continues:

During the early years after high school, my interests in the sciences gradually won out and increasingly I turned away from philosophy, psychology and the humanities. The earlier identification with Father's orientation, however, proved indelible and I was driven, without being consciously aware of it, toward finding a synthesis between the two. This synthesis I found eventually in psychiatry and, in particular, in psychoanalysis.

... Psychiatry is an ideal ground on which to unify scientific with psychological and humanistic interests. It studies man not only as a physico-chemical system, but also as a person who is a part of a society of interacting human beings. It is an ideal choice for a person with the type of conflict I had, one resulting from conflicting identifications. Psychoanalysis, in particular, is suitable for harmonizing the scientific and the psychologic-humanistic trends because it is consecrated to the goal which even today appears unattainable to many thinkers: the introduction of scientific methods and the principle of causality into the study of personality.

(pp. 16, 17)

Not that Franz Alexander came to psychoanalysis without having to overcome initial difficulties. When a young medical student, he could counter his father's suggestion that he review Freud's Interpretation of Dreams for the Journal of Philosophy (which the elder Alexander edited at the time) with the flippant rejoinder, "This may not be philosophy, but it is certainly not medicine." Even his initial contact with psychiatry was, like Freud's, mainly limited to problems in physiology, brain metabolism, and blood chemistry.

But an essential quality of Franz Alexander has always been his ability to come to an understanding, an adoption, an enthusiastic affirmation of a principle after an initial (often strongly aggressive) repudiation of that principle. After all, he had before him the image of a father who could lose his temper at

hearing Ernest Jones's interpretation of Hamlet, but who could still call his son's attention "to a statement by Diderot that small children would be dangerous criminals if they had the bodily strength of adults", that "Diderot was quite aware of the existence of the Oedipus complex."

And so, when Franz Alexander left his native Hungary—the Hungary which, he says, disappeared with Béla Kun's Communist dictatorship—it was to continue his psychiatric studies and his initiation into psychoanalysis; not in Vienna with Freud, however, but in Berlin, with Freud's close friend and disciple, Eitingon. Whatever were the deeper motivations of the choice, it was a happy one, for Berlin under the Weimar Republic was far more receptive to a "radicalism" like psychoanalysis than was Freud's Vienna.

In his account of his major work in Berlin, his period as the teacher and trainer of psychoanalysts, Dr. Alexander once more emphasizes his concept of psychoanalysis as "the connecting link between [the] present and the past," the "synthesis of two orientations—the scientific and the humanistic", "the first successful attempt to approach with a scientific orientation the problem of the human personality, a subject which hitherto was the exclusive domain of the humanities." Now, however, he was faced with a newer attitude, toward which he displays quite comprehensible ambivalence, the attitude toward psychoanalysis which he found among the American psychiatrists who came to him for training analyses.

With one single exception—a man who later became my collaborator in the United States—their interests were more pragmatic. Theory was for them an aid to practical, useful purposes and not an aim in itself.... They simply could not understand all the excitement about theoretical issues which did not seem to have any practical consequences. (p. 90)

Nevertheless—perhaps, as he points out, even because of American objectivity as contrasted with European fanaticism in matters of theory—Dr. Alexander accepted an invitation to Chicago, where he was destined to spend the remainder of his career. His initial difficulties in overcoming university and medical-school apathy and even antagonism read like a chapter—albeit a much modified chapter—on Freud's own struggle to obtain recognition and repatability for psychoanalysis in Vienna.

To those who have been recently composing dirges and ringing death-knells for that hoary graybeard psychoanalysis, it may be interesting to note the date when, according to Dr. Alexander, that stripling first "came of age." It was in the 1930's that Dr. Alexander first persuaded President Hutchins to establish a professorship of psychoanalysis in the University of Chicago Medical School. The present writer remembers that it was the foundation of a department of psychoanalysis in another university medical school as late as the 1940's that was of considerable assistance in making possible his own studies in psychoanalytic literary criticism on the graduate level. Certainly few departments devoted to academic psychology would have sponsored them, nor would most of them do so even today.

From this point on, Dr. Alexander's personal history is bound up with the history of psychoanalytic theory and practice in the United States. Here the account of his activities stresses an important facet of his character and his effectiveness as a leader in the American psychoanalytic movement. He has always preferred to be a dissenter from within rather than a schismatic or heretic from without. It was, no doubt, less dramatic to attempt to influence the policies of the American Psychoanalytic Association while remaining a member of it than to resign and head still one more splinter group. In the long run, the present writer ventures to predict, the influence of Franz Alexander will be felt in the

development of psychoanalytic theory and practice, both in and out of the medical profession, long after the schisms of Sullivan, Horney, Fromm, or even Jung, Adler, Rank, Stekel, Ferenczi, have been forgotten and their dissenting theories merged into the main stream of psychoanalytic thought.

The final chapters, which constitute Part II of the book, are in the nature of metapsychological extensions, dealing with the relation of psychoanalytic theory to the scientist as social man, to the scientist as absolutist and relativist, to the revolution in modern pictorial art, to the schools of existentialism (an excellent chapter, shedding light where there has been far too much heat), to play, to retirement and boredom, and to sundry other reflections on the past, present, and future. Summary would be out of place here, even if it were possible, and might conceivably militate against the major purpose of this review—to convince the reader that here is a major work which must not be missed.

L. F. M.

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[From time to time, especially when we add new symbols, we repeat the system for the interpretation of the symbols annexed to our Bibliography items.]

* - The item is one in which depth psychology is used as the primary tool of literary criticism or explication.

% - The item is one in which depth psychology is used as one of the tools of literary criticism or explication.

& - The item contains direct or indirect references to depth psychology as a method in criticism, or it embodies psychological conclusions useful to the literary critic.

? - The title of the item seems to indicate that it is of interest to our readers, although neither the item itself, nor a digest thereof, has been read.

! - The item should be of particular interest to our readers.

X - The item is written in specific derogation of psychologically oriented criticism, or it contains material which should be compared with other works on the same subject which do make use of a psychological approach

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& - [Heinz L. and Rowena R. Ansbacher], "A Key to Existence," editorial in Jrnl Ind Psy, 15, 2 (Nov 1959), 141-42. [Adler becomes the first existential psychologist if we substitute

the word existence for Adler's life, and life for Binswanger's existence.]

& - Wilson Van Dusen, "The Ontology of Adlerian Psychodynamics," Ibid, 143-56. [Adlerian Individual Psychology and Existential Analysis again compared. "...the psychodynamic heart of Adler's system was basically ontological, but the ontology was...hidden...whereas the ontology of existential analysis is more out in the open."]

& - Viktor E. Frankl, "The Spiritual Dimension of Existential Analysis and Logotherapy," Ibid, 157-173. [Existential analysis [Existenzanalyse] and logotherapy are the same, but they are not the same as Binswanger's Daseinsanalyse.]

& - Mrs. Ansbacher's rev of Viktor E. Frankl, From Death - Camp to Existentialism, Ibid, 236-37.

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X - Mrs. Ansbacher's rev of Coyne Campbell, Induced Delusions: the Psychopathy of Freudism (Chicago: Regent House, 1957). ["But even a convinced anti-Freudian will object to Campbell's blanket condemnation of psychoanalysts...and to his explanation and depreciation of the theory on the basis of Freud's own disturbed personality."]

& - Mrs. Ansbacher's review of John Paul Scott, Aggression (Univ of Chicago Press, 1958), Ibid, 246.

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& - Leo L. Gladlin, "'Observers' and Meta-Observers," Ibid, 10, 4 (Oct 1960), 229-39.

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& - Paul T. Mountjoy's rev of Eberhard and Phyllis Kronhausen, Pornography and the Law: The Psychology of Erotic Realism and Pornography (New York: Ballantine, 1959), Ibid, 318.

& - Rolf Schock, "A Psycho-Biological Theory of the Evolution of Language," Jrnl Psy Stu, 11, 6 (Sum 1960), 256-57.

% - Heinz Kohut, "Beyond the Bounds of the Basic Rule: Some Recent Contributions to Applied Psychoanalysis," art-rev on psa crit of the arts in Phyllis Greenacre's book on Swift and Carroll (1955), Hirschmann's Great Men (1955), Macalpine and Hunter's edition of Daniel Paul Schreber: Memoirs of My Nervous Illness (London, 1955), and the study by Edith and Richard Sterba of Beethoven and his nephew; Jrnl Amer Psia Assn, VIII, 3 (July 1960), 567-86.

Dr. Kohut quotes Hermann Hesse on the subject of "the attempt to

explain the personality of the author by the psychoanalytic investigation of his works":

If a patient should say to his analyst, 'My dear sir, I don't have either the time or the inclination for all these sessions, but I will give you here a package containing my dreams, wishes and fantasies in so far as I have written them down, partly in verse; please take this material and decipher from it, if you please, whatever you need to know' — what a scornful response would such a naive patient receive from the doctor! ["Notizen zum Thema Dichtung und Kritik," Die neue Rundschau, 41 (1930), 761-63.]

Dr. Kohut comments as follows:

The question is, of course, academic: psychoanalysts, beginning with Freud, have not restricted themselves to observing under optimal conditions but have employed the findings and principles obtained in the area of the central experiment in that borderland which has come to be known as Applied Psychoanalysis. (567-68)

%- [Anon] rev of Kubie, Neurotic Distortions of the Creative Process, Ibid, 592.

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%- William M. Jones, "Steinbeck's FLIGHT," Ibid, No. 11.

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%- E. Arthur Robinson, "Conrad's THE SECRET SHARER," XVIII, 5 (Feb 1960), No. 28. ["Phantom double."]

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%- Richard B. Grant, "Zola's GERMINAL," Ibid, No. 37.

& - F. Dye, "Eliot's GERONTION," XVIII, 7 (Apr 60), No. 39.

% - Marlene Chambers, "Thomas' IN THE WHITE GIANT'S THIGH," XIX, 1 (Oct 1960), No. 1.

% - Robert L. Gale, "James' THE GOLDEN BOWL, II, 307," Ibid, No. 5.

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